

~welcome~

“Another Openin’, Another Show” by Cole Porter (1891-1964)
Classically-trained Cole Porter was one of the few composers of his day to write his own lyrics. Perhaps the authentic marriage of lyrics and melody was the reason for his huge success in the field of musical theatre. Porter slowly achieved recognition in the 1920’s, had a string of hit musicals in the 1930’s, then his creative output wavered when he suffered a serious horseback riding accident. Though in constant pain, he struggled on to keep producing shows, His patience and hard work was rewarded with a triumphant comeback in 1948, when he produced the hit musical “Kiss Me, Kate,” which was the first musical ever to receive a Grammy award. “Another Openin, Another Show” is from this musical.

Opening Remarks Richard Bevan, President of *Vocal Ascent*

~sacred LATIN TEXTS~

“O Lux” by Audrey Snyder

O lux beatissima, Reple cordis intima Dona nobis pacem	Oh light, most blessed, Fill the inmost heart, Grant us peace.
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“Exsultate Deo” (from Psalm 81) by Alessandro Scarlatti (1660- 1725)

Exsultate Deo adiutori nostro. Alleluia! Jubilate Deo Jacob. Alleluia!	Let us exult (praise) God, our strength. Alleluia! Make a cheerful noise unto the God of Jacob. Alleluia!
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“Lacrimosa” (from “Requiem”) by W. A. Mozart, (1756-1791)

Lacrimosa, dies illa, Qua resurget ex favilla Judicandus homo reus, Huic ergo parce, Deus, Pie Jesu Domine, Dona eis requiem. Amen	Full of tears and mourning (is) that day When shall arise from the ashes To be judged – humanity - guilty, Therefore spare us, God, Merciful Lord Jesus Grant them eternal rest. Amen.
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~OPENING OUR HEARTS~

“Here, Comes the Sun” (*Beatles* song) by George Harrison (1943-2001)
Although John Lennon and Paul McCartney were the primary songwriters of the Beatles, George Harrison also wrote some beautiful songs, including “Something in the Way She Moves” and “While My Guitar Gently Weeps.” Before even reaching legal age, Harrison was accepted into the Beatles on the strength of his guitar playing. (*Rolling Stone* magazine ranked George Harrison number 11 in their list “100 Greatest Guitarists of All Time”). The hierarchy of the Beatles was established according to Harrison’s youth and inexperience, and unfortunately it remained that way. Although George was referred to as “the quiet Beatle,” over time, he began making more suggestions for growth and change. He is credited with encouraging the Beatle to explore alternative philosophies and musical styles, and to incorporate new ideas into new compositions. The use of sitar and eastern percussion instruments provide examples of his quiet but determined influence. Sadly, many of George’s compositions were not accepted to be included on Beatles’ albums; by the time he left the group over creative differences, he had stockpiled a large number of compositions to help him launch a separate performing career, for which he received his second induction into the Rock and Roll Hall of Fame.

“Love is an Open Door” (from “Frozen”) by Christophe Beck
Manuel Ortega and Taryn Wichenko
This particular song pokes a little fun at the whole idea of love at first sight. “Frozen” is the Disney 2013 computer-animated musical fantasy-comedy that is inspired by, but not based on Hans Christian Andersen’s fairy tale “The Snow Queen.” The film has received a positive audience reception and very positive reviews, with some critics considering it to be the best Disney animated musical theatre feature film since the studio’s renaissance era.

~ACROSS THE POND -

“Kyrie” (from Mass for 4 Voices)

by William Byrd (c. 1540-1623)

During a time in British history when it was dangerous to ally oneself with the wrong religion, William Byrd lived for over eighty years under the reign of four British monarchs. Those who composed sacred music came under royal scrutiny, and certainly were expected to conform to the theology of the reigning monarch. Byrd's earliest compositions were during the time of Edward VI (an Anglican boy), who was succeeded by the fervently Catholic Mary I (“Bloody Mary”), followed by the very Anglican Elizabeth I. Byrd composed music for both Anglican and Catholic services, but he was a Catholic at heart. As a result of his associations with prominent Catholic theologians, his membership in the Chapel Royal was temporarily suspended, he was placed under house arrest, and his home was searched for treasonous theological texts. Byrd also was repeatedly fined for not attending Anglican services. These fines likely were paid by Catholic friends and patrons. The *Kyrie* being performed tonight was first written for “closet masses,” which were secretly held in the homes of wealthy Catholics. Had he been a less talented composer with fewer influential friends, William Byrd easily could have been one of hundreds who were martyred for their faith at the pleasure of Queen Elizabeth I.

“The Silver Swan”

by Orlando Gibbons, 1583-1625

Orlando Gibbons lived during the historic high point of English music composition, under the generous patronage of Elizabeth I, then her successor James I. This was a time when English music dominated the continent as it never had before and never would since. “The Silver Swan” is perhaps the best-loved of all English madrigals; the term *swan song* is a direct reference to its text. Some believe that Gibbons foresaw on the political and cultural landscape the demise of the great English madrigal art form when he composed this masterpiece, and alluded to its death in the text:

The silver swan, who living had no note, when death approached unlocked her silent throat; leaning her breast against the reedy shore, thus sang her first and last, and sang no more: “Farewell, all Joys; Oh Death, come close mine eyes; more geese than swans now live, more fools than wise.

~canadian RHYTHMS ~

“Clocks” (from “Time Pieces”)

by Stephen Chatman

“Clocks” is a fun and imaginative piece modeled after the grandfather clock heard in Stephen Chatman's childhood home. It employs compositional techniques of imitation, inversion, ostinati, and very tricky alternating meters. Stephen Chatman is the head of the Composition Division at the University of British Columbia, and the creator of hundreds of orchestral, choral, and instrumental and vocal solo pieces. He has received countless awards and commissions for his work, and became a Member of the Order of Canada in 2012.

“Gang of Rhythm “ by *Walk off the Earth*, arr. Buffy Cowtan and Joel Guénette

Walk Off the Earth song is a Canadian alternative band that originally built up a loyal fan base independently with no help from record labels, booking agents, or management. They since have signed with Columbia records. Arrangers Buffy Cowtan and Joel Guénette met and sang together in the Manitoba choir *Prairie Voices*. They decided to join forces to arrange something a little different that their choir could perform. Buffy contacted *Walk Off the Earth*, and received the group's permission to arrange “Gang of Rhythmn” for choir. While living in the UK, Buffy (whose mum sings with *Vocal Ascent*) was fortunate enough to attend one of *Walk Off the Earth's* concerts and to meet with the group backstage.

~LOVE ONE ANOTHER~

“Helplessly Hoping”

by Stephen Stills, arr. Philip Lawson

In 1968, three musicians, David Crosby of *The Byrds*, Stephen Stills, of *Buffalo Springfield*, and Graham Nash, of *The Hollies*, combined their talents to form a new group (*Crosby, Stills, and Nash*). “Helplessly Hoping” was featured on their first album, released in 1969. Known for the personal quality of their lyrics and rich, intricate vocal harmonies, Crosby, Stills, and Nash were joined in August 1969 by Winnipegger Neil Young in time for the group's performance at Woodstock. *Crosby, Stills, Nash, and Young* (or CSNY) was one of the pre-eminent groups of the 1970s, and a huge influence upon many artists of the time, including Joni Mitchell, Jackson Browne, and *the Eagles*.

“Love One Another” (from “The Prophet”)

Text by Kahil Gibran, Music by Steven Webb

“The Prophet,” by Lebanese poet Kahil Gibran, was first published in 1923. Translated into over 50 languages, it transcends many of the boundaries created by politics and religion, and is still hugely popular. It is made up of 26 prose poems, delivered by a fictional “prophet” as sermons. Though deeply spiritual, the sermons are free of dogma and orthodoxy. “Love One Another” comes from the sermon “On Marriage.” The text to this timeless poem has been beautifully set to music by our talented accompanist, Steven Webb.

“Cape Breton Lullaby “ by Kenneth Leslie (1892-1974, arr. Stuart Calvert)

Canadian poet, songwriter and political activist Kenneth Leslie wrote the poem and music of this lullaby, but few people know that the original melody he wrote was unpopular. It was replaced by other musicians with a folk melody discovered in a book of ancient Scottish fiddle tunes. Mr. Leslie must have agreed with the substitution; he himself began using the alternate melody. The name of this beautiful alternate melody was “Caidil gu la,” which, roughly translated, means “sleep on ‘til day.” The “new old” music almost certainly saved the song from obscurity. “Cape Breton Lullaby” is a true Canadian gem; to this day it is embraced and performed frequently by folk musicians and choirs all over the world.

“When You Wore a Tulip “

by Percy Wenrich (1887-1952)

“Heart of My Heart”

by Ben Ryan (1892-1968)

Tin Pan Alley was the epicentre of the American popular music scene in the late 1800’s early 1900’s, when a song’s popularity was determined not by its record sales, but by the number of copies of sheet music it sold. Vaudeville was at its peak and folks regularly gathered around the parlour piano to sing the latest hits of ragtime, gospel, blues, “tear-jerker” and other musical styles. *Tin Pan Alley* referred to the street in Manhattan where the music publishers were concentrated. They hired male quartets as “song pluggers” to demonstrate songs and promote sales of sheet music at public events or places...like barbershops! “When You Wore a Tulip” and “Heart of My Heart” are two barbershop quartet examples. The demise of Tin Pan Alley began in the 1930’s with financial hardship (the Great Depression) and technological advances (phonograph and radio). Many could not afford to purchase sheet music or take piano lessons; they listened to music instead. The advent of television and the rise of rock & roll dealt the final death blows. Today, hardly anyone can play piano, and few people sing together at home anymore. Thank goodness for community choirs!!

~ LOVING FAREWELLS~

“For Good” (from “Wicked”)

by Stephen Schwartz

Performed by Katrina Harrison and Breanna Barker

This is one of the best-known songs from the hit musical “Wicked.” It is sung as a farewell duet by the two main characters, Elphaba (the Wicked Witch of the West) and Glinda, whose lives have been changed “for good” by their unusual friendship. The musical’s original “Glinda” was Kristen Chenoweth, who later starred in the hit TV series “The West Wing.” John Spencer, a seasoned actor who also starred in this series, took Kristen under his wing, and helped her to make the transition from stage to screen. When John died in the middle of the season, Kristen Chenoweth sang a version of “For Good” at his funeral.

“Fare Thee Well, Love”

by James Rankin, arr. Stuart Calvert

The Rankins were a group of 12 siblings from Cape Breton. As youngsters, they performed every third week at local parties and dances known as “céilidhs.” Several of them formed a band (*The Rankin Family*) in the 1970’s. “Fare Thee Well, Love” is the title song of their second album, which won a Juno Award in 1984.

“The Blessing”

by Brendan Graham and David Downes, arr. J. Purifoy

Irish composer David Downes was born and raised in Dublin, where he graduated with a music composition degree from Trinity College. The list of his associations with symphony orchestras and his creation of music for major sporting and political events worldwide is staggering. He was the Music Director of the *Riverdance* company on Broadway, as well as for the American and European touring companies. Later he and Sharon Browne formed the group *Celtic Women*, which has toured all over the world with platinum recordings on every continent. Downes has written many original songs for *Celtic Women*, including “The Blessing.”

Thank you for attending our concert and blah .

*You are warmly invited to join us for
refreshments at a post-concert reception
in the ??*

Special thanks are extended to:

Blah Blah, for

Blah Blah, for

Blah Blah, for

. Opening Remarks

Richard Bevan, President of *Vocal Ascent*

Love is an Open Door - Duet